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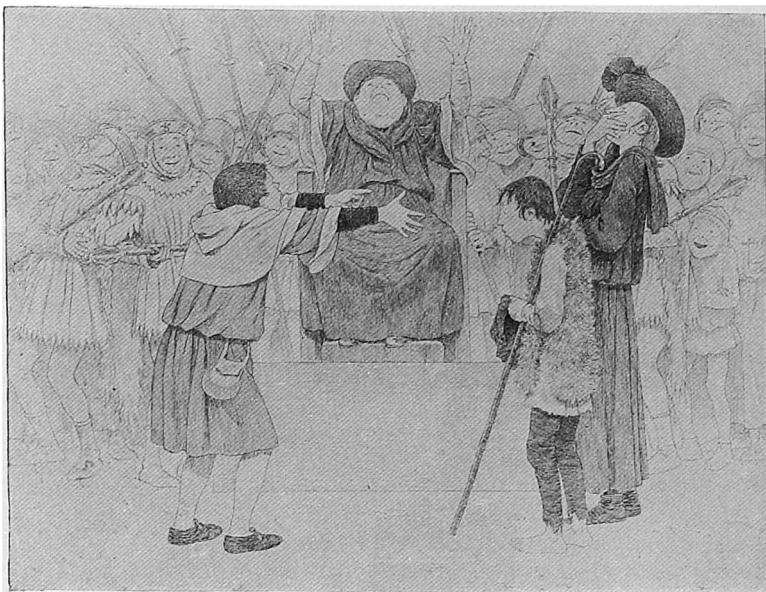
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## ART NOTES



FROM A PEN AND INK DRAWING, BY M. BOUTET DE MONVEL

M. Maurice Boutet de Monvel, whose exhibition is now in Boston, will return to Chicago in March to finish commissions already begun during his previous visit. M. de Monvel's charming personality and interesting art have made for him many friends in Chicago, and he will be obliged to return incognito if he expects to produce much in portrait painting.



An exhibition of the work of Frederick A. Bridgman was held in the galleries of Boussod, Valadon & Co., during February. Mr. Bridgman brought over from Paris a number of his pictures shown in the Salon and elsewhere, together with some not previously exhibited, to the number of fifty canvases or more. Mr. Bridgman will be represented at the coming Architectural League exhibition with some designs for mural decorations.



MOTHER AND CHILD  
CUT PAPER POSTER, BY GARDNER C. TEALE

The peculiar decorative treatment of cut paper in poster fashion by Gardner C. Teale at Anderson's, Chicago, has commanded much attention and interest. They are still to be seen there.



What Jean de Reszke says of students of singing applies equally well to those in the other fields of art: "I find in America a great anxiety to learn. Students everywhere, in fact, are too eager to know it all immediately. But it takes at least fifteen years to make a beginning in art. The road to art is long, and one never quite reaches the goal. Patience is necessary and devotion, and it is hard to be patient when you are young, and particularly when you are poor."



If it were not for the unhappy feeling that all of the oil portraits were "knocked off" in a forenoon, Zorn's exhibition at the Keppel galleries would have been the most enjoyable artistic event of the month, excepting, of course, the Clarke collection, which has been mentioned elsewhere. But, unfortunately, that feeling did prevail, for in none of the four men portrayed was there that little something which made his "Miss Hildreth," and the "Cigarette Girl" so satisfying. They were excellent; yes, but it was technical excellence. The etchings, however, were beyond criticism. Many of them have been seen before—the "Toast," "Mlle. X.," "The Artist and His Wife," and the "Paris Omnibus"—but there are many new plates and among them his best, "Ernest Renan," which is considered by many a masterpiece. Of the others, the "Mother and Child Bathing," "Effet du Nuit," and a tiny "Interior of a Brewery" are particularly charming.



Two very interesting exhibitions of paintings by Claude Monet have been held within the month; the first at the Lotos Club and the other at the Union League.

There were twenty at the Lotos Club, including two of the famous "Haystacks." A fulsome little booklet of appreciation accompanied the cards of admission and precluded any adverse criticism. The public was told to admire, and it would have been impolite not to do so.

The showing at the Union League Club a few days later contained thirteen Monets, besides two sculptures of Rodin and eight half-length figures by Paul Albert Besnard. The most interesting work was Rodin's "Eve in Despair," a delicately modeled little figure with its head crouched forward in its arms.

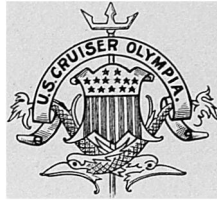
Most of the Besnards, it was told, were done hurriedly and under the compulsion of a contract. They certainly looked it.

Of the great French impressionist, nothing may be said. Monet is Monet, and if you like him it is well. If you do not, but declare, as a local critic did, that "Monet stops just where the real difficulty of picture making begins," it really makes no difference at all, for Monet is quietly and joyfully painting in Giverny and doesn't care.

A few days ago a small boy put his head up to the office window of one of the art schools and timidly asked: "Do you want a model?" The Curator's eagle eye discovered the small boy to be of the genteel-shabby sort; very clean and well brushed and carefully patched, and with a boot-black's box as immaculate as himself.

"Have you ever posed?" said the Curator.

"O, yes sir. I've posed to Mr. J. G. Brown," said the boy, shyly. And he didn't get the job.



Rear-Admiral Dewey, in a letter dated Manila, P. I., December 26, 1898, acknowledged with thanks the receipt of *Brush and Pencil*. The seal of the famous Olympia is here reproduced, as is also the autograph of the hero of Manila.

A handwritten signature in cursive script, reading "Rear-Admiral Dewey". The signature is fluid and elegant, with a long, sweeping underline that extends to the right.

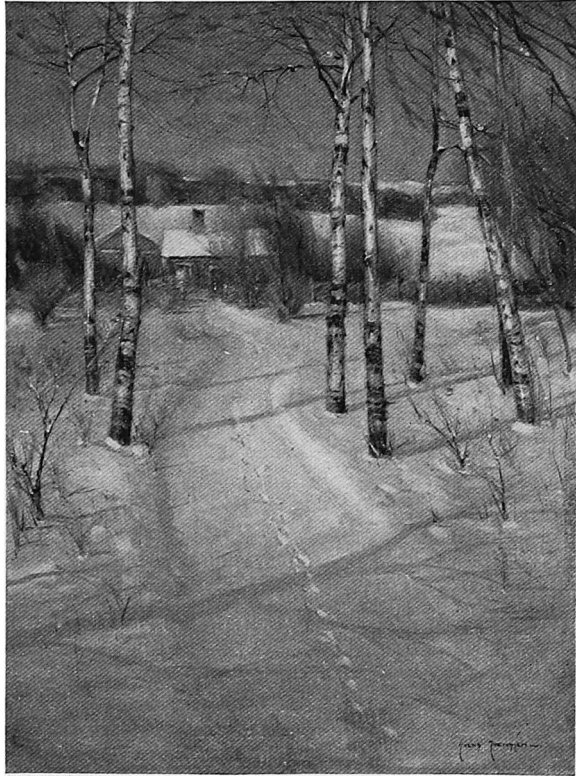


W. Scott Thurber, of this city, attended the Clark sale in New York, but only secured one picture from that collection, "Moonrise, Foxhills, Staten Island," by F. W. Kost. The majority of the pictures went to large private collections and to prominent art galleries, the Carnegie Art Gallery of Pittsburg, the Corcoran Art Gallery of

Washington, and the Metropolitan Museum of Fine Arts being large purchasers. Mr. Thurber also brought home with him some fine canvases by Joseph Israels, Adolph Schreyer, Charles Jacque, Jules Dupré, and others.



At Thurber's, Chicago, Paul de Longpré is holding his annual exhibition of water colors of flowers, for which he is famous. His



WINTER AFTERNOON, BY SVEND SVENDSEN

collection includes thirty-seven numbers. This exhibition will be followed by one by Svend Svendsen, of Chicago, whose snow scenes are well known and admired. It will open March 13th for two weeks.



Mr. W. A. Reaser, whose pictures are on exhibition at Anderson's Art Galleries, is a native of Ohio. In his youth he removed to San Francisco, where later he became widely known as a lecturer on con-

temporary art. Mr. Reaser spent seven years in Europe, mostly in London, Paris, and Holland. He made his first showing in New York at the spring exhibition of the Academy of Design, 1897, where his "Mother and Daughter" obtained the first Hallgarten prize.



SCENES FROM THE LIFE OF BUDDHA.—The Open Court Publishing Co., Chicago. An example of modern Japanese art, being reproductions of paintings by Kuchu Yamada, professor in the Imperial Art Institute at Tokio.

These paintings, the originals being on silk, are intended as illustrations for the Gospel of Buddha by Paul Carus which is a condensation of the voluminous and tediously repetitious form in which they have hitherto existed.

The drawings are essentially Japanese in character, although the scenes which they depict are Indian, and the lack of perspective, which is apologetically alluded to in the preface, is far less offensive than in most Japanese drawings.

It is a fact, nevertheless, that the Japanese are masters of perspective when they care to subject their art to its dictates; this is shown by means of their art, both ancient and recent, but they have the conviction and ability to subjugate the demands of perspective to the greater requirements of subject when they will. The color plates, of which there are eight, are by the new three-color photographic process, and are wonderfully accurate reproductions of the originals, the texture of the fabric being brought out, and the colors are true. An attractive cover design is from the hands of Mr. Frederick W. Gookin, the adaptation of the figure of Buddha from an old print being particularly effective.

Sixty-eight paintings, collected during the past twenty years by Walter Richmond of Providence, R. I., were sold at Chickering Hall, New York, recently, for \$89,550. Some good prices were obtained, and the bidding for certain numbers on the catalogue was strong. The total proceeds of the sale amounted to not much more than half of what Mr. Richmond had paid for his collection. Fortuny's "Arab Fantasia," from the Albert Spencer collection, brought the highest price of the night, \$7,700. A. Blumenstiel bought the Corot, "The Dawn of Day," for \$5,000. Diaz's "Autumn in the Forest of Fontainebleau" went at \$7,600. Among the paintings that brought above \$1,000 was Albert Bierstadt's "Western Kansas," Rosa Bonheur's "The Chief," Corot's "Bayou of the Seine," and Millet's "The Sower."



The Ohio centennial commission has offered a premium of \$250 for a design to be used as a "trade mark" for the centennial to be held in Toledo in the year 1902. The centennial is to be held for the



SKETCHES MADE AT THE ART STUDENTS' LEAGUE BALL, BY FRANK HOLME



SKETCHES MADE AT THE ART STUDENTS' LEAGUE BALL, BY FRANK HOLME



purpose of commemorating the important historic deeds performed in the settlement of the State of Ohio, showing the great progress along financial, industrial, commercial and educational lines since the admission of the State into the Union. All designs are to be made in black, and not to exceed eight inches in height. All designs shall be filed with the secretary on or before the first day of May, 1899.



A club has recently been started in London to which all ladies who have worked in Paris studios are eligible as members. It is proposed to hold four exhibitions each year, to include oil, water colors, pastel and black and white. The initiation fee is fifteen shillings, annual dues for non-resident members one guinea, and for London members, two guineas. Non-resident members, besides exhibiting, may consider the club rooms a permanent London address from which letters can be forwarded, and where the addresses of all members will be kept. There will be club rooms and studios to which non-resident members, by paying the additional fee, will have all privileges. It is hoped that in a short time lodgings may be had in connection with the club. A meeting will be held in London on the 25th of next March, at which arrangements will be made for an exhibition to be held in May. All Americans wishing to exhibit will kindly send names with dues, before that date, to Miss Maud D. Hurst, Horsham Park, Sussex, England; or, Miss Alice Hay, New Castle, Delaware.



The Foreign Photograph Company has removed to 175 Washington Street, Chicago, and is constantly receiving new importations from all the leading European collections. Matilda Vanderpoel is secretary.



General  
Federation  
of Women's  
Clubs, 1899

The Art Committee Suggests—I. To the State Federations: (a) The election of a committee who shall foster the study in the clubs of the arts and crafts, especially domestic architecture and decoration. The State committee to collect books on art and photographs of masterpieces, to be circulated among the clubs in towns remote from art galleries and libraries. (b) The arrangement of an exhibition at the regular meetings, where meritorious work by American artists and craftsmen may be displayed. (c) The establishment of lecture courses on art subjects.

II. To City Clubs: In cities where exhibitions of works by American artists are held: (a) The annual purchase of one or more works of art, to be selected by a vote of club members. (b) The appointment of committees to visit studios of local artists and to report events in the art world. In cities where no regular exhibitions are

held: The coöperation of clubs in establishing exhibitions where local artists and craftsmen may be represented.

III. To Country Clubs—(a) The circulating of art magazines. (b) The encouragement and development, especially in members living in isolated places, of embroidery, rug and linen weaving, lace making, metal work and carving; the circulation among them of manuals of instruction.

IV. To All Clubs—(a) The study of the history of art in connection with other matters of contemporaneous human interest. (b) The encouragement and elevation of inherited art industries, such as the rug and basket weaving of the aborigines. (c) The decoration of schoolrooms by works of art. (d) The placing on municipal boards of artists and architects, to influence decision on the artistic merit of plans for proposed public buildings and monuments. (e) The systematic disapproval of the defacement of natural scenery by advertisements, and combined action against purchasing wares advertised in this offensive manner. (f) The urgent necessity of cultivating the ability to buy correctly, by a careful and systematic selection of articles which shall be of good design and harmonious in color.

The art committee will be pleased to correspond with any member of the Federation in regard to art work.

The officers are Mrs. Herman J. Hall, chairman, 5545 Washington Avenue, Chicago, Ill.; Mrs. E. M. Scott, 142 E. Eighteenth Street, New York City, N. Y.; Miss Mary Nicholena McCord, 164 John Street, Bridgeport, Conn.; and Mrs. A. H. Brockway, 13 Greene Avenue, Brooklyn, N. Y., Art Committee.



The late William Picknell's last salon picture has recently been purchased by the French government from the Luxembourg Gallery.



The following officers have been elected to serve on the Board of Trustees of the Fairmount Park Art Association for the ensuing year: President, John H. Converse; vice-presidents, Joel J. Baily, Frank Thomson, Charles C. Harrison, and William M. Justice; treasurer, James W. Paul, Jr.; secretary, Charles H. Howell; counselor, James M. Beck.



Mr. Edgar Cameron, in the art columns of the *Chicago Sunday Tribune*, February 12, has the following to say on American collections:

"The National Academy of Design includes in its plans for a new building a gallery which will afford a comprehensive survey of American art from its beginning.

"It is gratifying to every one interested in American art to see that the necessity of such collections is beginning to be felt. Mention has been frequently made of the fact that while in the museums

of this and other large cities there are occasional examples of the work of American artists, there is nowhere to be found a comprehensive collection of our national art, either contemporaneous or retrospective.

"The fact that art is still young in America would render the accumulation of such a collection much more facile than in most countries. The formation of a national school of art may be said to be beginning at the present time, and the securing of works which mark this epoch and show the elements which enter into the foundation of it may be more readily secured now than in the future, when there will be a demand for them from many museums, and their value consequently greatly augmented.

"The Clark sale in New York this week will undoubtedly show a marked advance in the prices of the works of such men as Wyant, Inness, Martin, and of some others who are living to-day.

"It is in the province of museums to preserve and to instruct, and they should contain more than an indiscriminate collection of foreign art. It is well that enough foreign art should be shown to give an idea of its history and of present movement, but there is no reason that our native art should be excluded. The increased respect with which the work of American art would be regarded both at home and abroad, if it received the recognition it deserves from our museums, should be in itself sufficient reason for bestowing it."



The Public School Art League, Boston, is doing an excellent work in putting replicas of good art before the children in the school. Perhaps the next generation will be less Philistine than the present stock-dealing and pork-packing one. At least, it is hoped so. Foster Brothers have just done three large replicas of pictures to be used in this work. Two are by Mauve and one by Schreyer. They are the best reproductions I have ever seen. The very technical handling is apparent. They are strong and stirring.—*William Albert Nichols in Boston Gazette.*



The Krayle workshop has been opened for the purpose of affording artists the opportunity to carry out designs in various handicraft work. Special designs for screens, cabinets, and chairs; lamps, portières, and curtains; wrought silver buckles, clasps, and pins. The Krayle Company is prepared to execute commissions. Orders by subscription are solicited. Said subscriptions to be payable in monthly installments for which receipts are given by the treasurer. The subscriber is entitled to order or select articles made by the company to the amount of his subscription. Further information may be obtained at 849 Marshall Field Building. The Krayle Company is composed of the following: Julia M. Bracken, Christia M. Reade, Elizabeth Krysher, Carl Linden, Ida J. Burgess; Hervey White, treasurer, 17 Tree Studio Building, State and Ohio Streets, Chicago, Illinois.